

FEB 1

SMASH
ED IT UP.

30¢

STRANGLERS

-THE UFO's took 'em away so this is the last part.

FRED FRITH

L'ETRANGER

BANGKOK

DRASTIC MEASURES?

SECTOR
TWENTY

THE U-KNOW AWARDS

TRUTHS + RIGHTS - ONE LOVE

ONE LOVE
PART ONE

TRUTHS
& RIGHTS

C BAZIER



LISTEN TO THE
REAL STUFF

NOT THE SHIT

JUST SAY
DUMB AS BASTA PUNK

80.

EDITORS CRY

The right to do anything is yours. The years you spent "learning" and "growing up" are the only things that make you feel restricted. Can you imagine doing anything you want? Of course you can't. We've all got barriers that we put up that tell us not to attempt something because we might be embarrassed or we might feel insecure after it's finished. If you say to yourself, "I can't do that", you're doing exactly what society wants of you. In school, you have to obey rules-don't spit-don't swear-don't be late don't skip classes-learn this-learn that-get good marks-etc, etc. Why do we have to get good marks? So that teachers and your parents will be happy with you-so they can say "good boy, I'm proud of you". "Your doing what I want you to do". But you may not want to do it! But you still do it because you've been brought up to obey and conform to the rules of people 30 years older than you. Some people just say, "Oh, well, what can you do?" You can fight it. Simple? Yes it is, very.

Steve Leckie was up to his usual (?) tricks at the St Valentines Day Memorial ~~club~~ gig at the church on Ave. Rd.

5 bands (Baby Slitters - Unknowns - Kinetic Ideals - Young Lions + The Viletones "3" plus 'micheal' on guitar) played \$3 got you in and the beer was a buck.

Fun was the word as we all went nuts. Wandering around in the basement was really interesting at times. It was all there, just waiting for someone to do something. The Leckie thing was one of the high lights though. What a performer! Just wish I had my camera with me.

HORSESHOE

THERE IN MARCH:

- 2 - Sylum
- 3 - Systems + Zippers + Video Tapes
- 4 - cardboard Brains
- 5 - 20th Century Rebels
- 6 - Demies
- 7 - Demies
- 9 - Hamburger Patty + the Helpers
- 10 - same
- 11 - Nasty Habits + some body else.
- 12 - One Love
- 13 - Diodes

14 - Rex chainbelt

16 + 17th No Frills

18 - Bobby Cramer + the Features

19 - Bloodline

20 + 21 Toys + Unknowns

Stark Naked + Kids of

26 - Joshua

REGLAE

ALL

THURS.

NITES.

LOOK FOR THE 'MOTOWN TOUR' FROM DETROIT
SECRETS + NASTY HABITS BE.
MAY!

ALL SUBJECT TO CHANGE

I = TC - - -

OR THOSE OF WITH MONEY - 8 45s reviewed - FORU TO BUY

The Sea - "Too Nice to talk to".

"Psychedelic" "Go-Feet" 4

The newest offering from the Brum Boys is not quite what I expected. It is barely in the ska genre. The band seems to have moved into the Latin American & African rhythms (Ain't everybody? - Ed.) - somewhat akin to the Specials' 2nd L.P. Still, the band retains it's danceability - although it's not so easily accessible. The B-side is a dub tune but has the old Beat feeling to it. (Mirror in the Bathroom style) Here, though, Saxa is not as subdued as on the flip so the song pulls through well.

Phil Collins - "In the Air Tonight" b/w "The roof is leaking" Virgin VSK 102

It's not hard to see who influenced Phil on this one. It sounds like an outtake of the 3rd Gabriel L.P. A thick, heavy drum beat permeates the entire side & the production is so similar that even his voice has a Peterish quality (but not the feel nor the raw power). It's very slow moving and melodic with some nice guitar overlay but I can't discern where he is attempting to go, the tune never seems complete. B-side - Wot? No drums? Again reminiscent of Peter but Phil should not rely on his voice.

Nash The Slash - "Deadmans Curve" b/w "Reactor #2" Cutthroat Din Disc Virgin. Din 28
Personally I prefer the earlier version Nash did - it has more pulsating power than this 45. Producer Steve Hillage has washed out a lot of the sound - it conforms - which I don't think Nash wanted to do. One good thing though, Hillage has found the bottom end to Nash's vocals and he now sings with a fullness that he needs. Reactor #2 is an instrumental off the new album - an interesting B-side - fairly predictable synth. back tracks but lots of wild violin.

Au Pairs - "Diet" b/w "It's obvious" Human 021
Another minimalist band - I was getting tired of everyone playing at being Robert E. Smith (The Cure). But this one is very refreshing. Throbbing bass holds throughout both sides and presents the basis on which Paul Ford slaps a few placed, raw guitar swirls. Vocals sound slightly flat at 1st but somehow grow to fit the song. This single is going to be hard to follow.

-MY SCRAWL WAS HERE-

The Go Betweens - "I need 2 Heads" b/w "Stop before you say it" postcard 80-4.

From the land of haggis and Orange Juice, another of the new soul bands on the Postcard label. I thought P.C. could do no wrong but they've blown it with this 45. I don't think the band was ready to record - mind you, half of these Scottish bands are still in diapers. The production is very poor & the vocalist spends most of his time flat. The single does have 2 redeeming qualities - a danceable bass riff and a guitar style similar to O.J. - except it's lost in the mix. Next single should be better as the band will have matured

The Clash - "Hitsville U.K." b/w "Radio 1" CBS 9480

Oh my Gad! Not another! They'll release bad Clash singles till they're blue in the face. This is no exception. Formerly one of my favourite bands - this tune opens with a hockey night in Canada organ intro & the St. Michaels Childrens Choir. I can make out Ellen Foleys voice & wish she would die. Leave this one far away (unless you fancy the soundtrack to the next Walt Disney film. The B-side is Reggae dub with terrible production - "That dub sound for cheap people". Jah would not be pleased. I give up.

Spandau Ballet - "The Freeze" Disco for 81. If the band lasts that long. As with "Story" this one works around a catch synth. line but it's just too weak everywhere else to stand on it's own. The guitar's very cheesy sounding and I'm already sick of all the hype about this band. They should leave the music business and stick to clothes.

The Stranglers - "Thrown Away" b/w "Tpseccr
This is not like any other Stranglers song around. A light bouncy keyboard sound permeates the whole thing - this takes some getting used to. It's actually a very simple song but Hughs vocals are tremendous - they counteract the music. They're threatening and heavily Stranglerised. B-side is back to the conventional Stranglers sound. Reminiscent of the Raven.

THIS LOT IS BY CXO-KAY?

SECTOR 27 - NATASHA NEPTUNE

After the sell-out Sector 27 show at The Edge on Monday night, I had a talk with Stevie B from the Sector. Well this is it, T.R.'s new band, and it was worth waiting for. (Even if it has been years since any new recordings)

Natasha: So how did you get into Tom Robinson's band?

S.B: Ooh, that's nearly like Tom Robinson's band isn't it?

N: Well okay, so how did you get into Sector 27? Because I know there's a difference between TRB and Sector 27.

S.B: I answered an ad in Melody Maker.

N: You what? What had you done before this?

S.B: I was working in nightclubs in rockabilly-Clash-Country & Western bands.

N: Any of any notoriety?

S.B: NO, they were crap really. It was just like me and 3 old gaffers going out and playing local pubs.

N: How old are you?

S.B: 20.

N: How long have you been playing? (good questions N!)

S.B: Since I was 12.

N: Yeah, what made you get into it?

S.B: Well I was sitting there with my uh, tennis racket right in front of the mirror posing away to Bowie songs and other songs I wanted to learn how to play. Mainly to impress girls and all that. Well, impress anybody really.

N: Hahaha, yourself.

S.B: That's it, I was impressing myself.

G: Especially with the tennis racket in the mirror.

S.B: I'll say, did you used to do that at home, that was great fun.

G: (Who is G?) You bet, with a hockey stick.

S.B: Ah, typical Americans, we had Tennis rackets.

N&G: Canadian.

S.B: Canadian? Do they exist? Haha! Nah, that's bitchy.

N: Well what part of England do you come from?

S.B: London-I was born in London. I was born in Holloway and I made the big move to Tottenham when I was about, uh, how old was I? 12, about the same age I picked up the guitar really.

More next ish?


MORE 45's - By Cxo

Josef K-Radio Drill Timeb/w Crazy to ex I'm not sure about this single at all. I'm very attracted to the Bid (Mono. Set) Phill Oakey (Human League) vocals but musically it doesn't go anywhere. Once again the raw tingleing guitar and minimal sound, but it wears pretty thin on this one. I prefer the 1st single. B side is not worth it either.

The Freshies-"I'm in love with the Gor on the ~~moon~~ virgin ranch" My single of the week-If not the song, but the title. This is great, fun pop and I love it. The mix is poor but the tune makes up for it. The vocals are very upfront but the song and tune are outstanding. It's dance music and it would be a hit anywhere it gets airplay.

Finny Pops-"Dolphins Spurt" b/w "Godess" Electric stuff again-very morbid sounding but it strikes a deep emotional chord, as Joy Division does. It's not technical genius but this band learned much from touring with the now famous J.D. They are well on the way to finding a fine electro-music style.

Teenage Filmstars-"I helped Patrick McGoochan Escape" Fab listening. Here's a very sim ty ish Beatleish tune that's got a goo pop hook and a great vocals. It's a novelty but can stand well on it's own without lyrics.

NEX ISH? ↓ 

MORE: ONE LOVE

Truths & Rights

Colin Newman?

U2?

Toys?

"Help us- and buy us."

Secrets (Detroit)?

C.K.S?

Teardrop Explodes?

MORE
HARD TO
READ FUN

Good-taffeta balance in imper-ack band amalga-ing heavy-ectacular nics. The e "Work-nultuous y/nobili-

ty of blue-collar life, and the amazing "Disgracing the Family Name," a theering slice of autobiographical tale that sounds like a berk merry-go-round to loose about its limb-ping. Both songs are Skaggs' own, and deserve much broader audience.

The Stranglers are an aging bunch of old-wavers who broke through on the first surge of the New Wave. Originally noted for its leering sexism, apocalyp-

any seizure that had distigured their appeal in the past, they're still as abrasively power-and provocative as ever.

The Stranglers concentrated early on material from Black Sabbath, their union looked like a bad joke. The band's output is an enormous sound. Jacques Burnel has the biggest, meatiest bass tone since John Entwistle, and drummer Jet Black, who looks like an off-duty child molester,

sional snarls and skulking crouches from Cornwell and Burnel. The fun guys. The songs, however, were largely derivative. It was nice to hear the swirling "Boiler on the Sea" again, as well as the "Hang-in' Around" (you a bad Jesus) and the better songs from the last album.

Niki: So, your off to Montreal tomorrow? John Bonnam lessons on pure slug-power. Keyboardist Dave Greenfield has streamlined his Doorsy organ approach, and J.B.: This is the only gig we're doing in Canada, won't let us play anywhere else.

Niki: Why is that? J.B.: Because they are frightened of the Stranglers. You think I'm joking.

Dave G: Jet, we need you for a photograph, ten seconds.

J.B.: Be back in a minute. (returns)

R.R: Some friends asked questions for me to ask you. One wanted to know about the riot in France.

J.B: You wanna know about that? It was a gig at the university, and the universit pulled the plug, so we couldn't play. And the kids wrecked the university. As simple as that, and the police arrested us.

R.R: For inciting a riot.

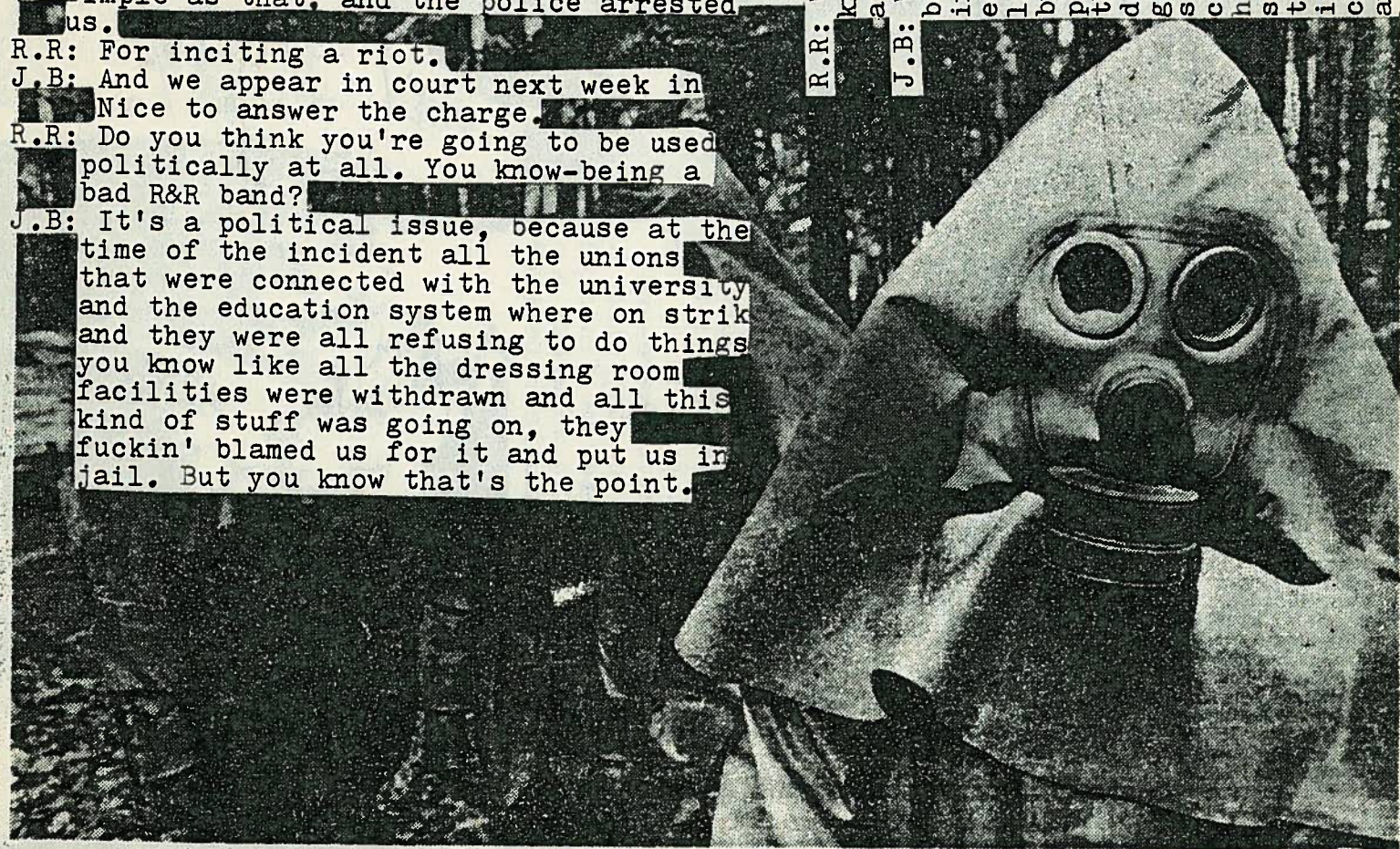
J.B: And we appear in court next week in Nice to answer the charge.

R.R: Do you think you're going to be used politically at all. You know-being a bad R&R band?

J.B: It's a political issue, because at the time of the incident all the unions that were connected with the university and the education system where on strike and they were all refusing to do things you know like all the dressing room facilities were withdrawn and all this kind of stuff was going on, they fuckin' blamed us for it and put us in jail. But you know that's the point.

R.R: Well what went on in Australia, you know when you had beer bottles thrown at you.

J.B: What happened was that people don't believe us when we tell them this, but in Queensland which is in the northern eastern state of Australia which is just like an American state. It's governed by a fascist dictator who's remained in power for over 10 years with only, I think it's only 13% of the vote-and he does it by rigging the election and the guys a maniac, and he has this massive secret police force that goes around carrying out his orders. It seems that he doesn't like people to enjoy themselves and he sent round a squad down to the gig to start a riot, they came in plainclothes and they started chucking bottles and stuff at the stage and started a fight.



The monsters of madness : West German soldiers test exerimental suits designed to give them some protection from the neutron bomb which kills people without harming property.

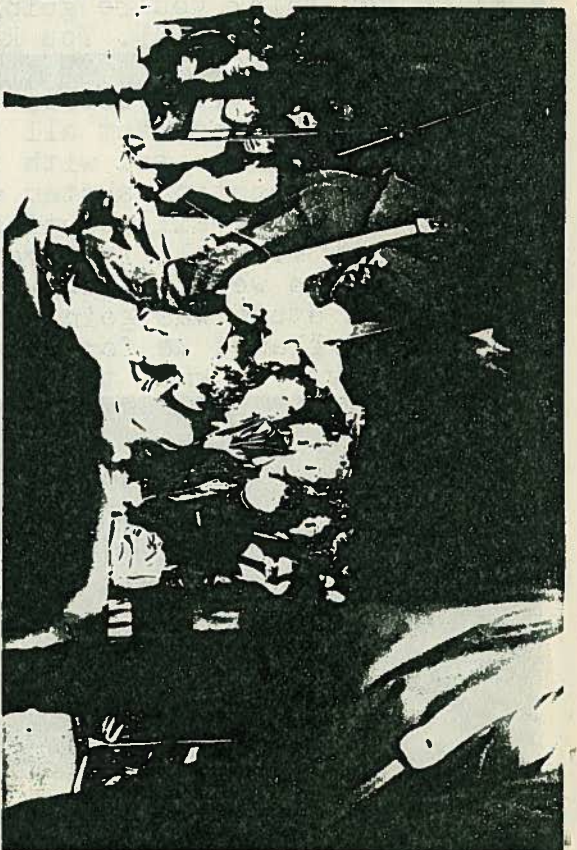
And then the police used this as an excuse to rush in, break up the gig and the next day they closed up the venue-they said there could be no more gigs there and consequently, I mean people just don't notice, they don't know that in Queensland there's a curfew at 6 o'clock at night.

R.R: Everybody? Blacks and whites?

J.B: Everybody. More than 3 people constitutes an illegal gathering, an illegal meeting, so you might see the odd person walking down the street and they will get stopped by the police questioned and the slightest hint of anything they're dragged in, you know, and interrogated and you just gotta go there and see it because you won't believe me otherwise. Any kind of demonstration march-public meeting is illegal without a permit, and the only way to get a permit, is to apply for one, and the only people who get permits are people who are doing something or demonstrating or marching about something the government approves of.

R.R: How did you get a permit to play?

J.B: Well we didn't need a permit to play because we weren't holding a street march or a demonstration. At the time we were just playing a regular gig, and the police had been going and breaking up these, you know-punk-new wave clubs for weeks and weeks and they heard about our alleged reputation and thought well we gotta put a stop to this, there, people enjoyin' themselves here-and that's what they did. And the club closed down the day after we finished and it was ridiculous. So we wrote a song about it called "Nuclear Device".



R.R: That was the single from The Raven.
You were here in Canada 3 years ago at
the Horseshoe, was Canada boring?

J.B: No, that was a great gig.

R.R: Well I meant Canada.

J.B: Well I mean. I got to tell you I
Haven't really seen Canada. I've been
to 3 cities-Toronto, Ottawa and Montrea
and all I've seen is a bit of motorway
and 3 hotels and 3 venus, so really I'm
not in a position to give a valid
assesment of what Canada is all about.



R.R: One of the things I wanted to ask
you, is were you in with The Sex Pistols
when the whole revolution against the
music industry started?

J.B: We were going 2 years before they
were ever formed. The Sex Pistols-The
Clash-The Damned-The Jam, all those band
they used to come to see us before they
were even in a band.

R.R: Do you know that North American
people can't really understand
what the whole things about and they
emulate punk and they think ther'
really cool and they don't know the
first thing about why the movement
started?



J.B: They haven't the slightest idea
what The Sex Pistols were trying to
do, let alone what we're trying to
do-they have'nt got the faintest
idea. Well, I'm saying the mass of
the population, there are a few
people inevitably that do, and they'
re the ones that tend to find they'r
way to the gigs. But they're not
even 1% of the population-their just
insignificant. I mean not insignif-
igant as people in numbers-they're
not even a fraction of 1%.

But I
mean that's great because the thing
is that people who came to see us d
understand what we're saying and
want to listen, so that is pertiner
to us. We don't wanna go on stage &
play to a load of people who think
we're some kind of a pop group and
come along because they think we're
some kind of pop group, which
doesn't interest us. Hey, where'd
you get that badge? Show me, show me
show me.



R.R: It's a baby eating a rat.

J.B: Ooooooh! It's horrible!

R.R: It's a Dali painting.

J.B: It's a what?

R.:R A Dali painting.

B.J: Really? I've never seen that
before.

R,R: Well, you can have it if you wan
it.

J.B: Yeah?

R.R: I can get more of them.

J.B: That's a dali painting, I've got
haveit.



R.R: A friend of mine (Brad Ried)
made them for tonights gig.

J.B: So you can afford to let me have
it, thank-you so much.

How can you put records out-make
money & be part of a business +
not be treated as product? A: Do ask
T.B.

GOODBYE JETTY



THE ROYAL BANK OF CANADA
AMENDMENT TO AUTHORIZED CREDIT

FORM 2115 (5-65)
PART 1

To - BY DAVE
From - FF4 PM
Series - R U KIDDING?
Date - FEB

BORROWER'S NAME

FRED FRITH AND PHIL MINTON

Sunday, Feb. 18, Fred Frith (guitar experimentalist) and Phil Minton (voice and trumpet) PERFORMED at THE EDGE. The Place was full and the performance consisted of two sets with two pieces in each set. Some of the music though all primarily improvised seemed to have an eastern approach to it.

FRED performs guitar with it lying flat on a table where he then begins to use devices of an electronic nature (pickups on body and a portable pickup at the nut, distortion box, etc.), violin bows, string, drum sticks, etc. This evening Fred played one piece in the conventional style of guitar and another piece as an instrument with a very large dynamic range. Someone asked what type of octave range he has. He said that he doesn't like to think of it in that way because it limits you. I would imagine it to be quite extreme.

After the performance I manage to have a few words with the two.

DAVE: Phil what have you been doing musically for the past while, I have never heard of you before?

PHIL: Really? I have been working with Fred on and off for 3 or 4 years.

DAVE: Who else have you worked with? People like Dagmar Krause (Art Bears and Henry Cow vocalist), Marc Hollander and Chris Cutler.

PHIL: Yea, I've done stuff with them. Dagmar and I are very good friends. Dagmar and I did a thing with four other voices and nothing else one time. She is more of a good friend than some one I work with, but I've done stuff with a lot of people.

DAVE: Have you ever recorded an album?

PHIL: No.

At this time he sees something that catches his eye and politely excuses himself.

(Continue on reverse if)
FOR DISTRICT GENERAL

DAVE: Your deal with Ralph Records could you explain it to me? FRED: Well, the agreement or rather the contract is that I agreed to do five albums, the first being "GRAVITY". I can do a number of things. I can do an improvised thing or a group thing so long that 50% of the material is mine. One of the things that might happen is an Art Bears album.

DAVE: I see. Anything else? FRED: I could be doing something with a Belgium band, Entre Fou.

DAVE: Yea, I've heard of them there's three of them a drummer, bass, and sax. FRED: Yeh, but the guitar (bass) tunes his guitar different and that he plays it like a six string guitar. DAVE: Entre Fou de la Blon, what does that translate to in English, someone once told me it meant "Mad Shit". FRED: I don't really know what it means exactly but MAD SHIT or WHITE SHIT or something similar.

FOR HEAD OFFICE USE

Manager

ger

FRED FRITH AND PHIL MINTON (Continued)

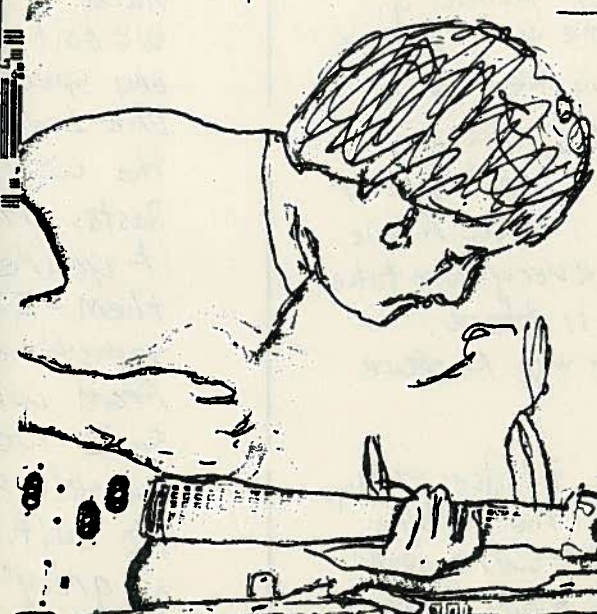
VERTICAL REFERENCE LINE 10"

ERN 281.003

DAVE: What type of music were brought up on, Webern?
FRED: Hardly. My father played Bartok & Debussy on the piano
and my two brothers, one liked jazz and the other was into
pop music, now he is a rock journalist.
DAVE: But I didn't you learn the violin at an early age?
FRED: Yea, I didn't really like it, I suppose it uh...
DAVE: How do you manage to like it, I suppose it uh...
FRED: A lot of hard work.
DAVE: Oh yea on the back of The Residents, "Commercial Record",
they give thanks in the credits to "very hard-working musi-
cian: FRED FRITH".
FRED: Gravity has sold 7,600 copies so far.
DAVE: In North America or Worldwide?
FRED: Worldwide. I make about £20 a year from my record sales
DAVE: But how do you manage? Do you have any money saved?
FRED: Playing live but most of the money goes to musicians I
play with or travel expenses.
DAVE: Well I will have to go, thank-you very much.
FRED: I will be coming back in two months with a band.
DAVE: Oh yea!
FRED: Yea yea!
DAVE: Okay, we will see you then!

MAN

ADH



I agree J.S. LAST OF
THE STRANGLERS
*THEY GOT STRANGLED
BY U.F.O.'S

CASH ONLY SCRAWL

VERTICAL REFERENCE LINE 10"



Just so I don't get names mixed up I'm going to call all answers ONE LOVE. The purpose of the band is the name. So I think it works better anyway. The band itself have been together for one month. Previous bands include I-TAL GROOVE - ISHAN PEOPLE - MYSTICS. And, "Richard used to play the Fool."

Their 1st show was in Alberta, "....with The Horseshoe, the man called us up & said that people were asking when our next show was."

Records are not too far away for this band, but they don't say anything, calling it 'a secret'.

ME: Is it easy for you to get shows in Toronto?

ONE LOVE: I wouldn't say it's easy with Reggae because Reggae is new, Horseshoe Tavern has just started and I think very soon something might break. If we get the right publicity, something will come out. Reggae is being hid - it's being kept low. Lately I've seen a few Reggae shows on T.V. On... what-so-ever they call it? New... New Music. It will come over, everything takes time. The potential is there.

ME: How far forward in the future have you thought?

ONE LOVE: Today - right now. It doesn't pay to think too far into the future. We're not saying that we're gonna reach there and then stop - it's unlimited.

ME: Were you surprised by how many white people were at the Horseshoe?

ONE LOVE: No. We want everybody and anybody to come out. We're just one unit, ya'know? Unity - togetherness, any colour - white - black - blue - pink - yellow.

ME: That's... that's "ONE LOVE" right?

ONE LOVE: It's the music too. It's not just reggae. It's rock - jazz - blues - Funk - everything.

That's the whole concept of the band. That's what we'd like people to understand.

We don't like to classify ourselves as any special unit. We are just like... one Love. For the people, this is the way I see it. You got imitation Rastas and you got real Rastas, and if you're from Jamaica you know them - I've mixed with both - and sometimes you can't even differentiate from who is imitation and who ain't. So I wouldn't want to classify ourselves as no form of anything. No cult or, you know. We're just a group of musicians trying to spread a message. And I think basically that's it.

ME: There's a lot of barriers to break down.

LET THIS BAND AFFECT YOU.
THEY REVERSE EVERYDAY-HOURS ON END, ONE
OF THE BEST BANDS IN TOWN OR ANYWHERE.
READ THEN TO SEE. COME RUFFY FEELIN' FREE.

ONE LOVE: Obstacles are illusions man. We aren't worried about barriers-we aren't worried about anything. That's our motto. "We can break any barriers." It's like love and light is the same thing man, obstacles-darkness is the same thing-we are light, wherever we go-we shine. Darkness goes. This is the sort of thing-and it takes love to do that.

ME: I can't understand-when I think about it there's just so many things that have to be broken down. It seems impossible.

ONE LOVE: With man it's impossible-with Jah it is not.

What is it that works?

ME: What is it that works? Not much.

ONE LOVE: How would you go breaking down barriers?

ME: Me? Just do whatever I want-but even that's difficult, because we're all raised to live in and obey one style of living. One set of rules and morals. It's very difficult for me to believe in what you're saying. So, for me to feel free, I'm trying to go against anything that wants me to conform with the rest of society. ~~At the rest~~ I think everybody looks for that one thing that they can call "mine"-or just something that they can feel free doing it. But, I'm really confused about it.

PART 2 NEXT TIME

WHEN I DID THIS INTERVIEW-WHAT THEY WERE SAYING MADE A LOT OF SENSE-MAYBE SOMEONE ELSE OUT THERE WILL PKK UP ON 'EM. THEY'RE WORTH IT.

BE A ONE LOVER.

ONE LOVE: That's doubt in your soul. That's what's happens... cause there's so many things right? We're simplifying it, we're trying to make it as simple and as straight forward. A lot of people are confused and don't know exactly how to do what should be done.

Can you stop the sun from shining? You can't stop the wind-you can't stop the rain. We're trying to put ourselves in that form. You can't stop it-because it has to go through. Once god say it going through-nothing's gonna stop it. But I can't tell you where it's goin'. If you believe in god-then what else is there to believe in?

You can't stop it-nobody can stop it. This is the way I think. A man can't say "Oh, you cats can't go nowhere." Where the hell are they now? They ain't even around. They can't stop it-they can only slow you down. Like I've seen it. This is where we're strong, like, we're here-not knowing where we're going-but we know we're going somewhere, and this is the key. We are going. The only people that can stop this damn thing, is us. I think-I hope-this is the way everybody else think (in the band). I'm not in them. "That's a good representation."

Thank-you very much! Any cameras?

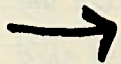
QUEL DIABLE DE GROUPE EST-CE L'ÉTRANGER?

I saw L'Etranger a few times , and I liked them. I thought it would be interesting to do an interview.

There are 4 members: **Andy, Chuck, Phil and Pete.** James, who talks a lot(in the interview too) is their manager and chauffeur - right James?!

I didn't have much time and the guys weren't overly thrilled about the whole thing. But it turned out pretty good, I guess.

- Me - Where did you get the name for the band?
- Chuck - Should we tell ~~her~~ the hockey player story or the real story?
- Me - I want the real story - no bullshit.
- James - Chuck met a 12 year old girl who had it tattooed on her chest.
- Chuck - No, it's from a book we read a long time ago about a guy who doesn't fit into society and he doesn't understand it so he gets alienated. The story goes on and on and finally he dies.
- Me - OK... Well, I heard you had a fight with a band, Berlin Wave, what happened?
(Andy strolled in just in time to answer that one)
- Andy - We never had a fight, no fights.
- Pete - Oh yeah, we had a great fight...whips and chains and every thing just like on Sha Na Na!!
- James - I stepped on a cockroach once!
- Me - Well, y'know, I just heard about it.
- James - Now I remember that fight. Hey, wasn't that 'cause one of the guys made a pass at Phil?!
- Phil - (He actually talks!)
FUCK OFF!! Forget what he said OK?
- Me - Are you gonna record?
- Andy - We're trying, we ~~were~~ doing some but we ran out of money.
- James - Yeah, we went to one of those things down at the EX - where you make your own record.
- Me - But you ran out of quarters eh?!
- Chuck - We were recording a single. We'll go back some time when we get enough money. I guess I don't bring in enough off the streets anymore!
- Me - How long has the band been together?
- Chuck - A year and some days.
(Somebody says five days...ha.ha.ha...sounds like it.)
- Me - Do you guys have hobbies?
- Chuck - What do you wanna know? How about some personal stuff.
Shoe size, our favorite colour underwear?...12 year old girls.
- Phil - Sex, violence and more violence.
- Pete - I play the drums.
(Andy wasn't around, but somebody told me his hobby is school)
- Me - You did a gig in Peterborough, how did it turn out?
- Chuck - Pretty good, somebody told them we were from England so they all showed up. I think they liked us, anyway we had fun.
- Me - Are you gonna continue with the band?
- James - No, I'd say we might as well pack it in now eh guys? Put away the guitars- bye!!
- Pete - Ya well, it's kinda been our ambition to become big stars-- we'll continue.
- Me - Who writes the songs?
- Chuck - I do! Me and Andy.
- Me - Who are your main influences?
- James - Well, one of them is Led Zeppelin! (everybody laughs)



L'ÉTRANGER AT THE EDGE CONTINUED.

- James - No, c'mon seriously, tell her! I remember a long time ago, Chuck was always tellin' me "Led Zeppelin, what trash! We're gonna be in a band and make a statement against them." (They wrote a song called I HATE YOU- ROCK & ROLL)
- Chuck - That's true, I did say that, 'cause I was really sick of rock.
- James - Wanna know our upcoming gigs? We're opening for Steve Blimkie in a couple of weeks. Good exposure. There's not many other local bands we can open for.
- Me - What do you think of trendies?
- Chuck - Actually I don't mind. They pay their 2 bucks, and they got enough guts to get up and dance- who cares?
- James - If we say anything about local bands take it out, but every thing I've said so far sounds good, leave it in!!
- Me - What music do you listen to?
- Chuck - Our favorite band was the Mods, we used to go see them all the time.
- Me - Do you like mods?
- Chuck - Well, we get a lot of mods "coming to our gigs so we don't insult them, but we're not mod.(everyone agrees about that)
- Phil - We'd rather have mods than hippies or something.
- James - Lets talk about money. None of us get any from the band.
- Chuck - But we'd like to thank the TTC for all the free publicity!!!! Seriously, we don't do it.
- Pete - Don't say we do it. I don't want to go to jail. I don't want a bus to come through my window and park in my bedroom!!
- Chuck - I like the TTC, police, and trendies. Actually, tell everybody that we're all a bunch of nice clean cut young catholic boys.
- Phil - I'm not catholic. I was born under a fur plant.
- Me - Why did you leave Neil Mc Neil?
- Chuck - They got kicked out.(they?!))
- Phil - Didn't like it. They didn't like us, we didn't like them- they're a bunch of rocker assholes.
- Chuck - Phil spit on a priest.
- James - Rockers don't know when to call it quits, all their members are dying and they still wanna go on.
- Chuck - Same with the who, **they** used to be good.
- Me - What year?
- James - 1965
- Phil - We are non-conformist, we hate commies and everything else.
- Chuck - Phil's main influence is hate.
- Phil - So we'll see ya later OK?

After that, when I went downstairs, I was just in time to hear -
"I HATE YOU- ROCK & ROLL" They also did a good version of the MONKEES'-
"I'M NOT YOUR STEPPING STONE"
It was a pretty good gig. What can I say? They sound good on tape-
musically, and maybe they could go places if they had more money
and didn't tell the TTC drivers what band they're in.

Done By Diane Pop

AN AFTERNOON WITH DRASTIC MEASURES

IF YOU HAVEN'T ALREADY TUNED INTO THIS BAND, I CAN'T UNDERSTAND WHY. THESE GUYS ARE IN A WORD - FANTASTIC! THEY'RE ARTSY, AND EXPERIMENTAL, BUT THEY HAVEN'T FORGOTTEN TO KEEP IN THE FUN, HUMOUR, AND POP. AS WELL AS BEING RESPONSIBLE FOR EVERYONE'S FAVOURITES FLOWERS AND TEDDY BEAR'S PICNIC, THEY HAVE AN ENTIRE NEW LIST OF MATERIAL THEY NOW DO THAT HAS A LOT MORE ENERGY THAN THE PREVIOUS STUFF. THEY HAVE ACTUAL TALENT, SOMETHING TORONTO BANDS HAVE BEEN LACKING LATELY. (NICE GUYS, TOO!) I TALKED TO TONY MALONE AND DAVE THE DRUMMER.

ME: HOW OLD IS THE BAND?

TONY: The band is 3 years old. We started in a basement years ago. It's all different members now.

ME: WHY SO MANY PERSONNEL CHANGES?

TONY: Cuz I'm such a bastard everyone leaves after a while. But these guys are gonna stay cuz they like me.

ME: WHY DO YOU WRITE ALL THE SONGS?

TONY: Cuz I like to. Well, you think that the other members should be writing songs?

ME: EVERYONE THINKS IT'S LIKE, 'TONY MALONE & COMPANY' TYPE OF THING.

TONY: Well, it sort of is, really, because I'm a band leader and so I work with musicians that I consider excellent, but basically the whole concept is that I wanna write songs and I wanna find people that could play them best.

ME: DID YOUR AIMS FOR THE BAND CHANGE FROM WHEN YOU STARTED OUT TO NOW, OR DO YOU STILL HAVE THE SAME IDEAS?

TONY: Yeah, same ideas. Hasn't changed at all, really. It's gotten a lot better.

ME: IN WHAT WAY?

TONY: Well, because the musicians I'm working with are a lot better. The people I had at the beginning were fun people to work with, but these are the best musicians I've ever worked with in my life and so they make my songs sound better than they ever did, and so the whole direction of the band has

changed in the sense that it's more virtuosic than it used to be. I think we could appeal to musicians now too, as opposed to just the common crowd as well, which I like to do. I like to have the respect of musicians. So we're sort of looking for a middle point in between there.

DAVE: Someone like the Beatles or The Beach Boys who had that immediate appeal anywhere on the street, but also if you sat down and analyzed their music, it stood up to intellectual reason.

ME: DO YOU HAVE PLANS FOR ANOTHER ALBUM OR ANYTHING?

TONY: Oh yes, lot's of plans.

DAVE: We've got enough material, it's just the case of getting a new record contract or maybe doing it independently.

ME: DO YOU WANT AM AIRPLAY?

TONY: We'd love it, sure, why not?

ME: WHY?

TONY: Why not? There's money there.

ME: SO YOU'RE JUST AFTER THE MONEY?

TONY: No.

DAVE: We do have to pay the rent. There's a lot of expenses. Just because you have a hit single or just because you're hitting the AM market it doesn't mean we're making any artistic concessions. It just happens to be what, like, is AM, and also we're into pop music. AM's a pop market.

TONY: AM could only help us.

ME: OH WOW.

CONTINUED →

MORE TONY & DAVE

TONY: We don't mind playing for kids, either, y'know. Like we find that really young people are really open, more open to our music than people in their early 20's who are into their style of music that's being played right now. We find early teenagers are always ready for something new. They haven't decided what trends they like, and people who are older can listen to us because we're not just up there bashing away and making noise, y'know.

ME: AT YOUR GIGS, PEOPLE ARE USUALLY PRETTY OLD.

DAVE: We have a good crossing, I think, young and old.

TONY: We wanna play for children of all ages.

ME: DO YOU CONSIDER YOURSELF PART OF THE PUNK SCENE?

TONY: No.

ME: ANY SCENE?

TONY: No. We have our own scene. It's called the Drastic Measures scene. Everybody else will be doing it in 5 or 6 years.

ME: DOING WHAT?

TONY: They'll be sounding more like us.

ME: YOU REALLY THINK SO?

TONY: As far as-When I was doing The Dishes it was sort of the same idea as what we are in a sense, just the cleanliness, y'know, and in a more playful image than being mean and nasty. And I really believe that that will come back too, in another 5 or 6 years.

(I MENTION HOW ALOT OF PEOPLE DISLIKE THEM)

TONY: If we're having that effect it's better than being ignored.

ME: THAT'S TRUE.

DAVE: Our music does take a little bit of familiarization. It's not, like, simple stuff that you can get into the first time.

TONY: It's not rock n roll.

DAVE: It's not one-listening music.

ME: THAT'S TRUE. SO HOW WOULD YOU DESCRIBE IT?

TONY: Multi-listening music. Heavy Vegas, we call it.



DAVE: We tend to polarize people. People either think it's really interesting or they just can't handle it. But we're not a negative band. We never turn people off because we're sneering at them.

TONY: Sometimes people can't handle it cuz we're too nice.

ME: YEAH, BUT YOU COME UP WITH SOME PRETTY NICE COMMENTS ON STAGE.

TONY: Yeah, but they're only to make people laugh. I really would like people to laugh and have a good time. I don't insult anybody personally-ever. I never mean it to hurt anybody if I say something unusual. But it's always meant for people to laugh

ONE
IT WON'T BE LONG
TWO
MODERN HEART

			
TONY MALONE	BRYANT DIDIER	CAMERON MacINNES	DAVID NORRIS
keyboards and voices	bass // b.g voice on side one	guitars	drum kit and percussion

Produced by Tony Malone. Recorded by Doug McClement
at Comfort Sound, Toronto, Canada October 29, 1980.

Logo by Cameron MacInnes
Cover design & photography
by Linda Kozlowski

Thanks to Peter Rosa, Sheriff Paul Farberman,
Dan Derbridge. THE EDGE and Nash.

For Further Info. Contact:
CUTTHROAT
PRODUCTIONS
1211 Danforth Ave.
Toronto, Ont., Canada

THEIR GREAT NEW SINGLE

and some people can't handle that because we're too purist, y'know. We're up there to play good music and to have a good time and people don't like that. They wanna-they want a band to go up there and spit on them or something.

DAVE: We're just there to have a good time. I think it's important to have that attitude.

TONY: I think that's how you divide an audience from just the Punks cuz as far as I'm concerned they're a minority, and they're only trend followers, they're not setters, and whatever the trend is in 2 years

CONTINUED ONCE AGAIN →

DRASTIC MEASURES CONTINUED.

TONY: ...they'll be listening to it.
ME: SO YOU WANNA BE A TREND SETTER?
TONY: Well, just that we're doing something different-whether people follow us and make it a trend is up to them but we're not interested in following any trends.

DAVE: I'd like to be a bit more timeless than a trend.

TONY: We're just trying to establish the fact that we wanna give the people something a little different than what all the other rock bands are doing.

ME: SO HOW DO YOU CLASSIFY DRASTIC MEASURES?

TONY: We think we're a pop band.

ME: JUST POP?

TONY: YUP. That's safe.

ME: I KNOW.

DAVE: We wanna be popular.

TONY: I don't think there is a name for what we do, really.

ME: DO YOU LISTEN TO ANY TORONTO STUFF?

TONY: I like the HI FI'S. They're really good. And The Spoons. I think they're great. And Space Invaders are really an up and coming band, I think.

ME: WILL YOUR NEW ALBUM SOUND DIFFERENT FROM THE OTHER ONE?

TONY & DAVE: Yeah.

ME: A LOT DIFFERENT?

TONY: Yeah.

DAVE: I think we're much more uniform now, really. The first album had so many players on it. It was at a time when the personnel of the band was changing, so there was different players on every track, just about. So it was kinda-the next album will be the four of us and that's it, and there might be one or two-it'll definitely be a band album.

I HOPE THIS CLEARS UP ANY MISCONCEPTIONS I KNOW SOME PEOPLE HAVE ABOUT THIS BAND.

YOU BETTER CHECK THEM OUT BEFORE JEANNIE BEKKER GETS A HOLD OF THEM. A GOOD TIME IS GUARANTEED. YOU'LL FEEL LIKE YOU'RE IS AGAIN.

The authoress →



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THE U-KNOWS (AWARDS?) (ANNUAL?) BY Cxo

CFNY-TV presents The U-know awards. Feb. 3, 1981

Contrary to popular belief, record executives are not ALL boring old farts-or so they seemed determined to prove on the night of the prestigious(?) U-Know awards atop the prestigious(?) C.N. Tower.

Originally planned as a farce to counteract the predictability of the Junos, it inevitably came a lot closer to the musical truth than it's formal counterpart. Although the evening was spent in the characteristically alcoholic record label manner something constructive was achieved. We all discovered that Canada has a lot more than Anne Murray to offer ~~the~~ ~~the~~ the interested world, and for the first time, the new music made a favourable showing. Just wait till next year!!

The results were tabulated by the CFNYers themselves, based on votes made at several Records On Wheels stores across southern Ontario. The categories and winners were as follows;

Producer/Engineer-presented by-Peter Griffin(Pete and Geets) and James Scott(CFNY)

Stacy Heydon(See what happens when you tour with Bowie)

Folk artist of the year-presented by-Cano and Peter Godard(probably the only kind of music he really knows about)

Bruce Cockburn

~~Instrumental~~

Instrumental Artist of the year-presented by Gordie Lewis & Brad McNally.

Ben Mink (FM)

Nash the Slash(Now touring in England)

Best Album-presented by-the Demics("I guess this means we didn't win it then?" toobad)

The Powder Blues Band(Who?)

Best new group-presented by Carol Pope and Kevin Staples(are these 2 goin' out? Or what?)

Blue Peter (Locally the most deserving)

Best New Male Vocalist-presented by Jonathan Gross & Liz Janik(CFNY)

Paul Humphries(Blue Peter-Ready records picks up another)

Best New Female Vocalist-presented by-B.B. Gabor(Nyet, Nyet) and someone from The Fictions who I wouldn't know even if I fell over him.

Michael Jordana(Poles fame-obviously no one listened to the L.P)

Group of the year-presented by-Bruce Blackadar and Jim Reid(CFNY)

Teenage Head(They deserve it just for the energy they put in it and the ass they kicked last year)

Male Vocalist of the Year-presented by Blue Peter

B.B. Gabor(there certainly wasn't much to choose from)

(sorry, now I gotta do my official type of edit-hatchet job, excuse the mess.) Ed.

Female Vocalist-Carol Pope Composer of the Year-Bruce Cockburn

Single Of The Year-Echo Beach L.P. of The Year-Frantic City

On the whole it was a very drunken entertaining evening and I learned the meaning of "business expense" from the record executives. No wonder they can't afford to sign and record more new talent, they're too busy paying debts from the last Juno party.....

SMH! THE EDITORS TALKIN'!

As always, Cxo

from what Cxo has told me this sounds like a better and a more sensible idea

idea than the tired Junos. Hey NY! Make this a yearly thing eh? I'll

bring my camera next time too! well-I wasn't there this time-but maybe next year?

Later as they seemed determined to prove on the night of the present-
glorious(?) U-know awards along the presentations(?) C.H. Tower
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the James, it inevitably came a lot closer to the musical truth than it's
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categories and winners were as follows:

Producer/Engineer-presented by Peter Griffin (Pete and Geste) and James
Scott (CTV)
*Tacy Lydon (See what happens when you tour with Powrie)

Work artist of the year-presented by Gano and Peter Gohard (probably the
only kind of music he really knows about)

Instrumental Artist of the year-presented by Gordie Lewis & Brad Locally
*Pink (P)
*Ash the Sash (How touring in England?)

Best Album-presented by The Demics ("I guess this means we didn't win
then?")
*The Powder Blues Band (No?)

Best new group-presented by Carol Pope and Kevin Staples (are these 2
out of what?)
*Nine Peter (Locally the most deserving)

Best New Male Vocalist-presented by Jonathan Green & Liz Janik (CTV)
*Paul Humphries (Nine Peter-ready records pick up another)

Best New Female Vocalist-presented by B.B. Cabot (Nyet, Nyet) and some
one from The Fictions who I wouldn't know even if I fell over him
*Michelle Jordan (Nine Peter fame-possibly no one listened to the 1)
Group of the year-presented by Bruce Blackadar and Jim Reid (CTV)

*Teenage Lead (They deserve it just for the energy they put in it
and the ass they kicked last year)

Male Vocalist of the Year-presented by Blue Peter
*B.B. Cabot (there certainly wasn't much to choose from)

Composer of the Year-presented by P.P. of The Year-Franchise City
*P.P. of The Year-Franchise City

Group of the Year-presented by Blue Peter
*B.B. Cabot (there certainly wasn't much to choose from)

Male Vocalist of the Year-presented by Blue Peter
*B.B. Cabot (there certainly wasn't much to choose from)



The color and mystery of
a classic Asian cuisine
at last revealed in Metro

from insular, the Thai
Premier and military commander,
visited the scene and ordered an
immediate investigation. He prom-
ised Government compensation for
the loss of lives and property.

Well, I been encouraged to cut off this
saga -- so this is gonna be a bit of
whatever's left.
First, they're talking about their name.
He's the bossman, Mik-Mickey Skin.

Mik: I don't like "the kings" They're shit.
X: But you like all the other groups.
Mik: I like all the other groups.
X: When are you going on "New Music"
Mik: What for?

We chose it as a lark. Because Pete,
Pete, why Peter on my left, right,
sorry -- said that it was a great
place. Lots of breads, lots of drugs.

PL: I'd like to go there.

Mik: Good massage parlours.

Nik: Lots of Japanese products.

Mik: That's right, and I just, I figured
it's time to promote the Third
World.

Nik: Did you choose the ^{name} ~~word~~ for its
sexual connotations? (seriously)

PL: It didn't occur to us 'til later

Mik: Haaa- tricked you.

Well, I think it's important to
have sexual connotations. The
whole point is to get your rocks
off.

PL: I think if you can do tasteful
cartoon sex, then you're a per-
vert.

NOTICE OF
VIOLATION

PL: New York's come a long way.

Mik: So has the Spadina streetcar.

Nik: So what's in the future for Bangkok
besides the single?

Mik: There's a chance of going to Columbia
for December.

PL: They're interested in us.

Mik: So that's our big plan. A white Xmas.
Probably in 81, we'd like to play Paris,
France, Holland and maybe Barcelona,
Spain.

Nik: So what do you listen to in your spare
time?
Mik: My boyfriend yelling.
Pete: I've got everything Trooper ever recorded.
all: Prism. Fleetwood Mac
Nik: Good time with Bangkok. I off, left, left.
Pete: I like the orchestra that plays on
"The Flintstones"
Mik: Big laughs all the way guys.
X: Now I know their real influences.
Mik: Pete sneered for the microphone.
Mik: I find when you onstage with nothing
on - it's hard to take anything off.

TODAY'S POLITICAL LESSON BY AL X KARL MARX

If you think Marxism is evil or corrupt or cruel, you're wrong.

If you think Marx is to blame for the U.S.S.R. being corrupt and a police state, then you're wrong again. Way off.

Most people, (including myself) don't know Marx thru and thru. Most don't know any of it. But everybody's got an opinion, the wrong one.

I think that what Marxism is, is this: the study of society and its classes, processes, culture and howship. they all affect each other. Which is a fuckin' complex thing.

Anyway, it's been given a bad name by some of the assholes who actually call themselves Marxists. The rulers of the U.S.S.R. took some (a few) of Marx's statements and twisted them to suit their purposes of murdering and building a police state. (Along with some good ideas) Which

is exactly the opposite of what Karl Marx stood for, all his life.

Which is this: Power in the hands

of the masses so that they are truly equals in a common partner

Which is a hard thing to achieve But is the way things can be.

X CHART - music to investigate LP's

1. ADAM & THE ANTS
"KINGS of the Wild Frontier"
2. BAUHAUS
"IN THE FLAT FIELD"
3. U2 - "BOY"
4. CLASH "Sandinista"
5. PYLON *guyate*

ED'S CRY ON THE BACK
PAGE.

Some of you "bright lights" may have noticed a certain lack of photos + 'consistency' throughout this ish. Well I've decided to go 'super ditto'. Sorry.

Singles

1. Eddie Cochran "Something Else /
Clown Everybody"
2. Johnny Burnette "Train Kept A
Rollin"
3. U2 - "Day Without Me"
4. SPANDAU BALLET "To Cut A Long Story
Short."
5. Nancy Sinatra "These Boots Are Made
For Walkin'"
6. Bunny Wailer - "Crucial"
7. Buzzcocks - "Strange Thing"
8. Mo-DETTES - "Paint It Black"
9. Wayne Kramer "Harder They Come"
10. CLASH - "Complete Control"

What A Boring
Page...